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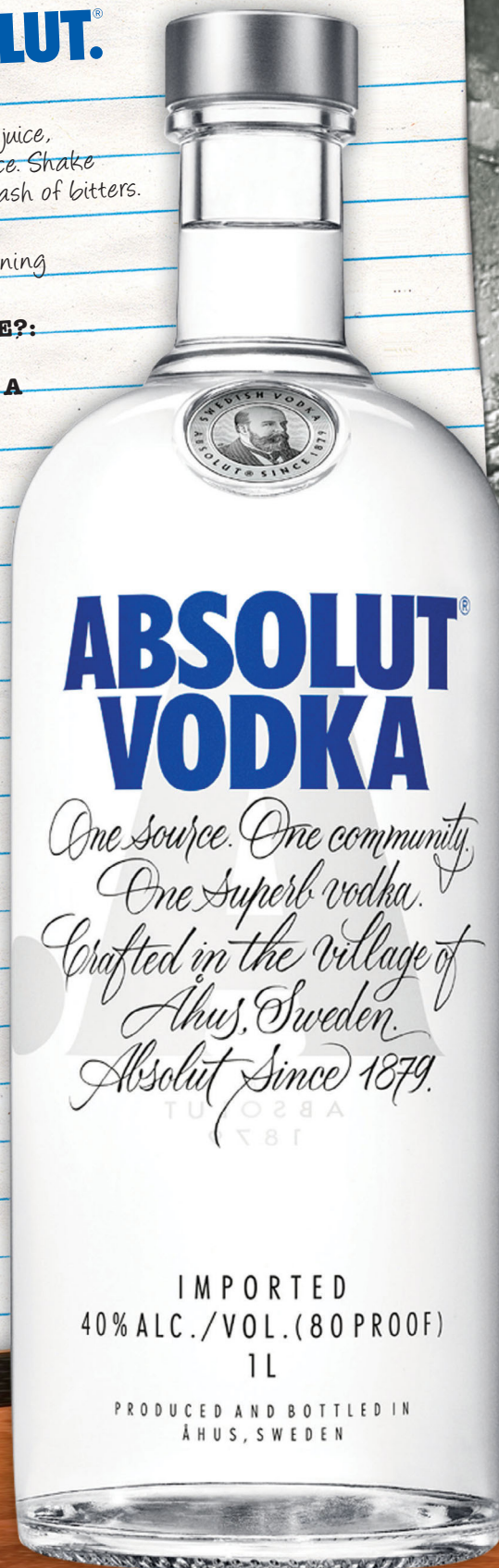
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OF THE WEEK
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THE SHORTLIST



Soundset draws record crowd for 10th annual rap mega-fest
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LISA PERSSON

THE STAT SHEET

17

Number of years it took for the U.S. median household income to finally surpass our living standards back in 2000

23 million

Estimated number of people who will lose their health insurance under Trumpcare

20,781

Average attendance so far for the inaugural season of the Minnesota United

53

Percentage of white voters without a college degree who still approve of President Trump, down 9 percent from April

“I’m pretty sure their revenue will decline substantially once I’m dead.”

Reader Jessica Attwood Hirsch responds to “St. Paul’s Summit Brewing pulls distribution from 6 states,” at citypages.com.

WEIRD WISCONSIN

WISCONSIN GOV. Scott Walker (R-Mean Little Man) takes a rather un-Christ-like view of the poor. He sees them as moochers and dope addicts sponging off virtuous working men. Like Scott Walker.

So he’s about to require able-bodied, child-less adults to get drug-screened before they’re eligible for Medicaid health benefits. But if he did his homework, he’d already know the results: Walker will spend a whole lot of money catching very few moochers.

When Tennessee tested welfare recipients, it caught just one person out of 800 applicants. Florida found that only 2 percent used drugs, compared to 8 percent of the general population. Herein lies the basic fallacy of the War on Broke People: When you don’t have any money, it’s really, really hard to buy drugs.

POPULAR STORIES

AT CITYPAGES.COM

Genocide and mini-golf in the **WALKER SCULPTURE GARDEN** in Minneapolis

NORTHBOUND BREWPUB says if you don’t want a tip credit, we don’t want your business

Joyless **TINY DOOR VANDAL** of Minneapolis afraid that scary hipsters’ plot will hurt him

Al Franken’s **TED CRUZ** story is perfect

16 TWIN CITIES PROPERTIES you can buy for under \$75k

BANKER'S TACTICS

US Internet appears to be redlining Powderhorn Park with its fiber expansion

Minnetonka's US Internet is gradually installing fiber across Minneapolis, bringing cheap and wicked-fast connections to more neighborhoods of its choosing every year.

Powderhorn Park hasn't managed to attract USI so far, and the company says there are no plans in the foreseeable future to provide service to the city's highest concentration of low-income, Hispanic families.

USI offers a map of the neighborhoods first in line to get fiber — mostly the south and southwestern parts of the city. It also told the Southwest Journal that it will move on to Loring Park, the North Loop, and parts of Ward 12.

However, USI doesn't have plans to expand fiber to Powderhorn Park, according to spokeswoman Liz Aaser, because USI has just two central offices, located in Whittier and Tangletown.

"Where the current central offices are located, there isn't a way for us to get fiber to your neighborhood. We would need another central office, and purchasing another commercial space that can be used as a central office is up to our owners," Aaser says. "I'm not sure what their future plans are for that."

But considering that Powderhorn Park is bounded in every direction by areas that do have fiber, it's likely that other variables are in play than just the location of USI's existing offices.

Otto Doll, chief information officer of the city of Minneapolis, says that although the city doesn't have any enforcement authority over where USI builds (regulation of telecommunications companies falls to the Federal Communications Commission), he tries to "encourage them to consider not skipping... to cover the city in a better way than what they seem to want to do."

Based on pure observation, Doll says, the city senses that USI's fiber buildout is guided by a few things. First, it tends to skip streets with concrete — versus lawn — boulevards because it could cost more money to reconstruct those streets. Second, USI seems to be targeting neighborhoods with enough money to pay for service so it gets a return on all that investment.

"I continue to try to convince them that they need to cover the entire city," Doll says, "and we prefer that they not do it strictly by business dynamics as to where they go first. But you can see when you look at their maps, where they've been and where they talked to, where they're going next."

USI vice president Travis Carter, who frequently speaks for the company, did not respond to explain the decision-making process.

City Councilwoman Alondra Cano, who represents Powderhorn Park, agrees that there could be a point to USI's reservations for expanding fiber to the neighborhood.

"Because for the most part, low-income folks and people of color, including indigenous people, use their mobile devices for internet access and social media," she says. "Many of them don't have the money to



GEORGE DOYLE

The Minnetonka company has no plans to service Minneapolis' highest concentration of Latinos.

pay for internet access at home and the phone, and so they kind of have to choose."

Cano hasn't received many constituent complaints compared to the calls she receives about raising the minimum wage, the environment, crime, and prostitution.

Or it could be that people just don't know what they're missing. —SUSAN DU

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Minnesota's 'new normal' is a mess

Things got weird deep into the second day of Minnesota's "one-day" special session, easily the most absurd in state history. In truth, the train was off the rails before it left the station.

As they emerged with less than an hour before the May 22 midnight deadline, Republican leaders and Gov. Mark Dayton congratulated each other for their hard work negotiating in the "past 48 hours." No one mentioned their failure to agree on a new state budget during the previous 140 days.

It was in this convivial moment that Bernie Hesse, lobbyist for the United Food and Commercial Workers union, knew something was wrong.

"They rolled [Dayton]," Hesse says. "We knew we were fucked. Whenever someone says, 'You're a great bargainer,' you know you've been fleeced."

Said fleeing, much of it done in the middle of the night behind closed doors, took different forms. "Preemption," which would block Minneapolis, St. Paul, and Duluth from raising the minimum wage or enacting other worker-friendly policies, was slapped like a big ugly bow on an unrelated bill to fund public pensions and family leave. Another spending bill carries an explicit prohibition to halt the banning of plastic bags, weeks before a ban would've started in Minneapolis. (None of the Republicans who voted for it actually live in Minneapolis or St. Paul, though many of their masters at the Minnesota Chamber of Commerce do.)

A tax cut bill carried provisions to block a single dollar being spent on light rail. Protections to stop internet providers from

selling your browser history were stricken.

A health-care funding bill halved scheduled raises for home health-care workers, who bathe, feed, and keep alive sick people who have no one else.

Lefties rallied to the cause, telling Dayton to veto everything and start over. And why not? It's not as if things in Minnesota could get any messier.

In the last 20 years, Minnesota has held 16 special sessions, about half as many as it had in the 138 years before that. Two missed deadlines have caused the government to shut down. Political scientist David Schultz calls this perpetual gridlock our "new normal."

If your boss — in the case of legislators, the people of Minnesota — gave you one project to complete every other year, and you consistently failed, you'd lose your job.

Minnesota's elected officials consistently can't pass a clean budget on time. Not even now, with a \$1.65 billion surplus, the biggest in Minnesota history.

Ever the Chamber-of-Commerce-maid, the GOP wants to hemorrhage tax revenues via corporate property tax cuts, slashing the estate tax (which affects only the super-rich and their heirs), and capping the cigarette tax.

"You would've thought it would've been much easier to resolve the differences this year," says Rep. Lyndon Carlson (DFL-Crystal), the longest-serving member in House history. "The [GOP] majority came in lowballing their funding targets, and putting all their eggs — or a large percentage of their eggs, so to speak — in the tax bill."

Republicans wanted to count those eggs before they hatched. A sneaky line in a state agencies bill says the Department of Rev-

enue wouldn't get its \$153 million budget until the day after Dayton signed the tax cuts. The tax bill became a ransom note.

With its estate, corporate property, and tobacco moves, this GOP bill would cut \$450 million in tax revenues over the next four years — and much more down the line. What will have to be cut as a result? No one can say. But the Legislature's history tells us when and where it will happen: after midnight, and inside someone's locked office.

Dayton fears for the future, but will have to swallow some of these poison pills just to get a budget. This is what happens when you careen in the dark, governing by the light of emergency flares. Eventually, sleep-deprived and exasperated, the do-gooders wilt, and the citizenry wakes up to learn they've been mugged.

"At some point," says former GOP Senate Majority Leader Amy Koch, "the people of Minnesota just have to demand it. Enough with special sessions, enough with running down the clock."

Koch says it was different when she and Republican majorities clashed with Dayton in the shadows of a \$5 billion deficit and a shaky economy. No one wanted to get caught holding the knife. This year they've got a surplus and low unemployment. Koch's "a little surprised" they couldn't manage.

Hesse isn't. By operating this way, lawmakers can shield their moves and motives. "This is by design, not to have transparency," he says. "The average guy isn't going to care what happens at 3 in the morning."

Not until next year. Early Wednesday, after the House passed its massive tax cut, the Senate discovered the bill had forgotten an underserved community: the National



Mike Mullen

Football League. The Senate hastily tacked on an amendment to allow bars to stay open until 4 a.m. over Super Bowl weekend, an NFL-imposed requirement for hosting the big game.

This is who gets rescued in the dark of night: the NFL, big tobacco, internet companies, plastic bags.

The absurdity of the Not-Great Special Session of 2017 found a new valley early one morning. A Democrat pressed Rep. Abigail Whelan (R-Anoka), trying to get her on the record about keeping open a loophole that protects Minnesotans who park riches in offshore bank accounts.

Whelan cited her fatigue and lamented the "games we play [at the Capitol]," then pivoted awkwardly to religion.

"There is actual joy to be found in Jesus Christ," Whelan said out of nowhere. "Jesus loves you all."

Aside from the fact that Jesus would've paid his taxes, her point was probably well taken by her colleagues. Jesus forgives sinners. It says so right there in the contract.

Voters have made no such deal. **MF**

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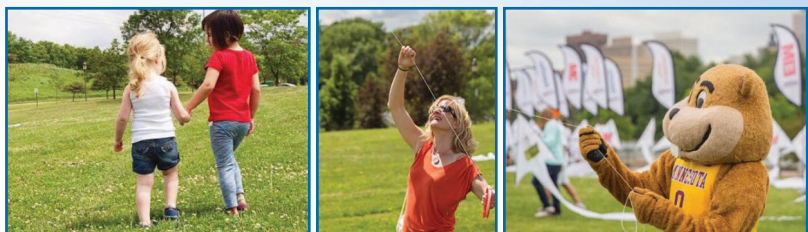
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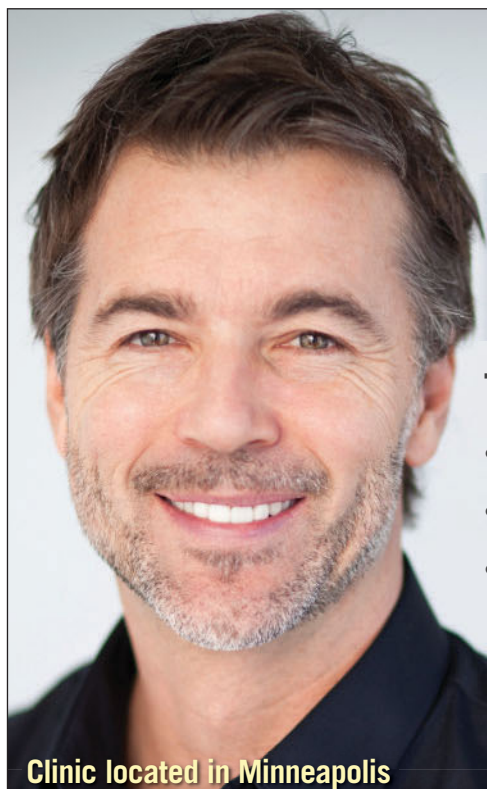
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Clockwise from left:
Willy the Wolverine,
Further, Rocko Fox,
Sky Husky, Dish Doge,
Pocket Deer,
Diesel Doberman



FURRIES



Photography by
COLIN MICHAEL
SIMMONS

**HOW CATS, UNICORNS, AND EAGLES
FIND FRIENDSHIP, LOVE, AND
COMMUNITY THROUGH HONORING
THEIR INNER ANIMAL**

BY PATRICK STRAIT

A cheetah, an eagle, and a giraffe walk into a barbecue. There isn't a joke; this is something that is happening in real life.

On an unseasonably warm fall afternoon, more than 100 people dressed in full-body animal fur-suits have gathered at a public park in Plymouth for an afternoon of grilling, sports, and the occasional game of fetch. This is the fall picnic for MNFurs, Minnesota's premier furry association.

In attendance are a wide variety of people of all ages, sizes, and genders, and there is all sorts of cute, funny, and straight-up weird behavior happening. A dragon and a raccoon are drawing with sidewalk chalk, while a guy dressed in a T-shirt, cargo shorts, and mouse ears is firing

AN ATOPIC DERMATITIS (ECZEMA) RESEARCH STUDY

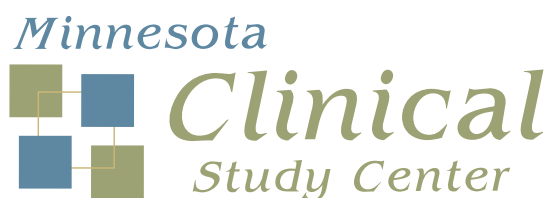
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up a grill. Across the field, a dog decked out in leather and metal is cracking a whip like a K-9 dominatrix hybrid. In the pavilion, unicorns, cats, and lizards sit together, eating standard picnic fare, playing Magic the Gathering, and taking turns posing for photos with each other.

Even Santa Claus is in attendance, handing out stuffed animals to two people dressed as a rabbit and a deer.

Meanwhile, a calico cat is running, bouncing, and dancing with all of the charisma of, well, a cat. His name is Further Monigal.

A 25-year-old IT systems manager, Further (also known as Sean Groomes in his human form) has been enamored

Further Monigal (left) brings furries together.

as well as conventions and gatherings all over the world. Today, he has a wide social circle of furries and fur-accepting friends. But when he first began to dip his paw into the fandom, he wasn't quite as forthcoming.

"I didn't tell anybody about it," he admits when asked how his friends and family reacted. "It was pretty easy to keep it to myself since everything was pretty much 100 percent online."

Soon, however, Groomes says he began to feel comfortable in his own fur around

**"I IDENTIFY MORE AS A FURRY
THAN ANYTHING ELSE IN MY LIFE."**

with furry fandom since his middle-school days when sites like Angelfire ruled the web.

"I really enjoyed fantasy and roleplaying online, and pretty soon I started seeing these avatars of anamorphic creatures," he says, recalling his fur origins. "I didn't have any association with [furries] before that; I didn't even really have any interest in animals. But after I talked with some people who were into it, and they showed me artwork and things like that, I thought, 'Oh, okay. I'm in.'"

For many years, Groomes says, his fursona was contained to the online world. However, in 2014 he made the transition from online cat-man to real-life furry, having his own fur-suit constructed to meet the specs of his character. From there, he began attending meet-ups with MNFurs,

his newfound group.

"I identify more as a furry than anything else in my life," he says with certainty. "Some people look at it like it's weird, but to me it's about creativity and imagination, and those are the kind of people I connect with."

While the picnic is very much a family-friendly event, Groomes points out that being a part of furry culture doesn't mean you can't act your age. Various bars, including the Eagle, host furry nights where the young and young at heart can party their tails (and ears and whatever else) off. Groomes himself says that he has planned furry brewery crawls around town.

"What you see in furry culture is a microcosm of the world as a whole," he says. "The same way you grow up



and change and experience new things in your life, we do that too, just while wearing fur-suits.”

After taking the time to watch other furries interact with one another or having a quick perusal of the MNFurs online community forum, it's easy to see that Groomes shares an outlook with other members of the fur community locally, as well as on a global scale.

“There are big conventions all over the world,” he explains. “I went to one over in Berlin [Eurofurence], and there was a dance competition, vendors, and artists. But there are also panels on topics like mental health and how to create a successful startup company. It's fun, but it's also about furries helping other furries to be successful in their lives.”

While his main motivation to join the fur world was to have fun, Groomes explains that he respects the fact that furries are committed to helping each other become successful, and hopes to one day be an example for the next generation.

“For me, this is something I plan to do for life,” he says. “It's a natural part of my life and my growth. And as I continue to grow and advance my life, I look forward to being one of the gray muzzles [slang for elder furries] who can contribute money to putting on conventions and helping new furries to get as much from the culture as I have.”

EVEN FURRIES GO GRAY

One of these gray muzzles is “Amethyst,” who is the oldest member of MNFurs at 63. Because of her elder status, many of her fellow furries call her “mom,” a title Amethyst gladly welcomes.

“I'm old enough to be a lot of these kids' moms. Or grandma. Or great-aunt. It's what makes me unique,” she says. Her name, she explains, was actually

As with cartoon characters, pants are optional.

chosen for her by the other members of the group, as they felt it represented a lady who should be shown respect.

Amethyst identifies as a cat, with the color purple being her signature look. Her hair has bright purple highlights, staying consistent with her fur-brand. Just like Further, she is outgoing and extremely personable, but is quick to point out that she tends to spend more time chatting or playing games than raging out at a furry bar crawl.

“The older members of the group are more sedate,” she explains. “You'll see them at these events sketching or talking about things that are more techy. I like spending time with them, but I also love hanging out with the younger group. It's just like any other society: You have different groups and you don't always stick with just one set.”

While Amethyst enjoys spending time with furries of all ages and backgrounds, her initial motivation for getting involved was to help her connect with just one particular furry: her son.

“I knew my son was involved with it, and did a lot of photography. So at the fall picnic back in 2013 we agreed that I'd come with him to check it out for myself,” she remembers. “I think he warned everyone that his mom was coming, but they accepted me and were a great group of people.”

Amethyst says she took an immediate liking to the group, asking them about their connection to the furry world. Some had lesser developed characters, where they simply had a name and an animal identity. Others were far more invested in the fantasy world.

“They had multiple fursonas, background stories, and all of these sort of storylines going on,” she remembers. While

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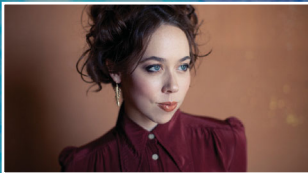
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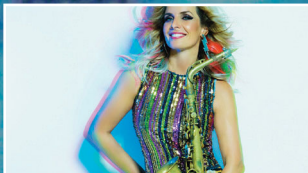
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she's quick to point out that everyone in the group is respectful of one another and their interests, some take things a bit further than others.

"Sometimes I think some of them live a little too much in the furry world," she says. "It's a wonderful escape, but some furries are so wrapped up in it that you just want to ask if they know about what's happening in the real world."

As for the relationship she was able to form with her son, Amethyst beams

Some creatures perch, others parkour.

Despite her choice not to suit up, she explains that the MNFurs group is open and accepting of all comers, regardless of their age, sex, or the amount of fur they wear.

"I think a lot of people assume that furries in our fandom are into an alternative lifestyle," she explains. "That might

"I WANT EVERYONE TO FEEL COMFORTABLE, AND IT'S IMPORTANT TO CREATE AN ENVIRONMENT OF LOVE AND RESPECT."

about the opportunity to connect with him in a unique way.

"It gives us time together we wouldn't have otherwise," she says. "When we see each other outside of the gatherings, we don't just discuss the fandom, but it does give us an additional item to talk about."

While Amethyst's son did not want to speak with us about his own entry into the fur world, he did share that having his mom participate in the fandom has felt like a natural fit, and has given them the chance to bond in a way parents and kids don't frequently get to.

Unlike Groomes, Amethyst does not have a fur-suit of her own. This isn't uncommon in the culture, as suits can cost hundreds or even thousands of dollars, and some people choose to simply embrace their inner animal in their minds instead of actually becoming the embodiment of their fursona.

be true, but you get people of all different backgrounds and belief systems. For example, I'm a straight, conservative, person of faith. Some people with those beliefs might accept me for being a furry; some might not. I think of it like this: I'm not here to try and shove faith down anyone's throat, but I'm also not forsaking my faith. Instead, I want everyone to feel comfortable—including myself—and it's important to create an environment of love and respect."

A WOLF IN SHEEP'S CLOTHING

While age, religion, and sexual orientation may disappear when putting on a fur-suit, the reality is that wearing the suit itself is a hotly contested topic. The members of MNFurs are accepting of all furries,

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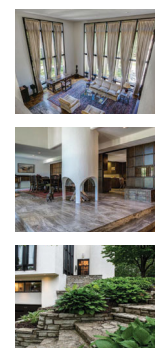
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regardless of what they wear, just like Amethyst. That sentiment, however, isn't necessarily true in other fur-covered corners of the world.

According to Groomes, there are some furries who believe that it is their responsibility to police what is "authentic" fur culture, going so far as to shame others in the fandom who choose to do things like take off their heads in the presence of non-furries, or even make judgments regarding the color of their suits.

"I think the issue is that there is a low barrier of entry for furries," explains Groomes. "If you have a good idea, and can bring it to life, you can become a very popular and successful artist within the culture. That's great, but that can lead to people getting involved because they like the attention or the fame, and not because they truly enjoy the fandom."

The competitive nature of artistic individuals is fairly easy to spot in any medium, from musicians to actors to cosplayers. But to Groomes, the fact that furries do not have a preconceived set of rules or expectations should lend itself to expanding the imagination instead of limiting it.

"We have no mainstream canon to go off of," he says. "There is no commercially successful TV show or anything like that about furries. That means there really aren't any characters for us to base ourselves off of, or any rules or limitations. What we do is cut from our own imaginations."

However, he goes on to explain that this blank page occasionally opens the door for individuals to deem themselves the authority on what is and isn't acceptable character development or costuming.

"You get people who will try and say that someone's suit needs to follow a certain set of color patterns, or that their artwork doesn't fit with the image that they have in their own minds," Groomes says. "I say treat furries like family."

Can a lone wolf find its unicorn?

A COUPLE WHO PLAYS
TOGETHER (IN COSTUME),
STAYS TOGETHER

Romantic relationships are also very much a part of the fandom.

Take "Unico" and his wife, "ShadowRunner," for example (they chose not to reveal their real names, and Unico went so far as to keep his majestic unicorn head on throughout our conversation). They met and became involved before ever putting on the suits, but much like Groomes, their mutual love of fantasy and imagination brought them together.

Oh, and unicorns.

"We met in an AOL chatroom for people who were interested in unicorns," recalls ShadowRunner, as she holds on to her husband's hoof. "We were talking for a while, and ultimately I moved from Pennsylvania to be with him." Roughly six years into their relationship, Unico found a new outlet for that unicorn passion when he stumbled onto the furry world online.

"I ended up getting into this on accident," says Unico. "I have always been interested in literature and artistry and writing, and I ended up finding an online fur group."

After learning quite a bit about the fandom, he floated the idea of exploring the fur world in real life to his wife. Somewhat surprisingly to him, she didn't hesitate.

"I figured why not?" says ShadowRunner. "I've always pictured myself as a unicorn, so this felt like it would be fun."

It was after their introduction to the community that they tied the knot. However, they decided to take the plunge in human form.

"We didn't end up doing a fur wedding," Unico laughs, as he and ShadowRunner exchange glances. "We've talked about



maybe doing a fur celebration for our anniversary. We'll see."

Though Unico and ShadowRunner are just like any other happy, committed couple you'd find in any other walk of life, if you approach almost any non-furry on the street and bring up the fandom, the most common stereotype is that there is a deviant sexual element involved.

When presented with this idea, Groomes laughs.

"That's the first thing anyone ever asks me!" he exclaims. "Everyone wants to know about the sexual aspect!"

And yes, there is a sexual aspect, Groomes says. But that doesn't mean that furry culture is sexually perverse.

"I think people get this idea that anything that isn't in line with what they believe is automatically deviant," he says. "Sure, it's no lie that sexuality within the fandom is more open and not frowned upon, but I think that says more about the demographic than anything else. Just because a group of like-minded people are sexually attracted to each other and happen to be a part of this culture isn't unlike any other group of people with similar characteristics. It's just that people don't really understand what being a furry is all about, so it's automatically demonized."

His demographic, for example, tends to be predominantly liberal and progressive. Groomes, who met his current partner at a furry convention, says that people's expression of their sexuality within the fandom can come from different motivations.

"For some people, it's just about identifying as a furry first, and then obviously being a sexual person is just naturally something that comes with growing and maturing. Others, however, are there because the fur-suits and the furry culture is how they get sexually excited. And that's okay. There's no right or wrong; there's room for everyone."

All kinds of animals are friends in the furry kingdom.

A BEAST OF A DIFFERENT KIND

Whether it's bar nights, boyfriends, and social gatherings all over the globe; family bonding opportunities for a mother and son; or a strengthened sense of community and friendships that comes from being furries (Unico and ShadowRunner mention mini-golfing, sushi dates, and even helping out with a Boy Scout camp as activities they've embraced in full fursona), the furry culture within Minnesota shares a lot with those who will never don a zebra head or cat tail.

"It's about wanting to be with people who appreciate you for who you are," Groomes explains. "That's something people all have in common, no matter what community you identify with. In some ways it's like being in a frat in college, or being someone who loves anime and goes to comic cons, or people who are really into sports. You find what you identify with and that defines who you want to spend time with. The rest of growing and experiencing life is pretty similar; it just depends on what kind of suit you want to wear."

While he's seen a lot of change and growth in the fandom since his original entry into being a furry, Groomes says that the people in his life have come to accept his weekend-warrior fursona as Further Monigal, and have actually come to get a kick out of it.

"At work my co-workers will be like, 'Oh, you're taking PTO this weekend? Are you going to do your dress-up thing?' And I just tell them, 'Yep! Headed to Europe for a week dressed like a cat! Bye!'"

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Costa Blanca: Spanish seafood by way of France at this Northeast tapas spot

Let Costa Blanca reintroduce you to tapas, the original small plates.



LUCY HAWTHORNE

BY MECCA BOS

“**T**he truth is, I’ve never been to Spain,” says Hector Ruiz, the Mexican-born chef who is known locally for his stylized takes on South American, Mexican, and Mediterranean cooking.

Ruiz currently has four restaurants, including the 10-year-old Cafe Ena, La Fresca “Nouveau Mexican Cuisine,” the tapas-heavy Rincon 38, and his newest, Costa Blanca, devoted to seafood tapas of the Mediterranean.

“You know, my training was in France, and when I was in Paris, all of my friends were from Spain and after work we would play soccer by the Eiffel Tower and everyone would bring something to eat. That’s how I got to know this food,” says the chef.

He originally wanted to name the restaurant Alicante, after the Spanish port city,

but he started asking friends if they could pronounce it and they all said, “Oh no, no, no!” So, he called it Costa Blanca instead, referring to the Mediterranean coastline where that city is situated.

Inside Minneapolis’ Costa Blanca, the room is stark and white while still offering warm welcome. It differs from many of the establishments on the Central Avenue corridor, which tend to lean toward mom-and-pop informality. This is not to say you must think of Costa Blanca as a special-occasion place, but you can, which is a nice amenity for this part of town.

An open kitchen and small bar area give it the din of a city restaurant, but its intimate size and genial staff keep it rooted in neighborhood hospitality. On a recent visit I watched as a family had a pre-Mother’s Day feast complete with a candle in the dessert, while a solo diner sat and had a margarita and a small plate on her own and

exited as quietly as she entered.

Fifteen years ago, the tapas craze was in full swing in the United States. Then, “small plates” became par for the course in the American dining landscape, and eventually, it seemed like we didn’t need tapas anymore. We saw for ourselves how eating smaller bites of lots of things and drinking a lot of wine in between plates was a much better way to eat.

But, hey! What happened to all the tapas? Just because we can eat charred broccoli on a little square plate does not mean we shouldn’t also have octopus with roasted asparagus, artichokes, citrus aioli, spicy pimenton, and sea salt, does it? Ruiz wants us to have it, and he has set about giving it to us at Costa Blanca.

The staff, outfitted in jeans and aprons, is highly knowledgeable about the menu. You get the sense that they all sit down to a plate and a drink every night the way

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you do in a really good restaurant where the staff is like family. One of the better margaritas in the Cities can be found here, and after we ordered it, the server went off to shake it in full view of the room, a further sign that servers are more involved in the experience.

The menu is an impressively lengthy and regularly rotating list. Interesting creations go beyond the typical small-plate fare of one or two things set on a plate and zig-zagged with Sriracha mayo. Nor are they the perfectly sourced and treated single items, which are often nice but can just as easily be done at home. Even HyVee sells Jamon Serrano and Manchego, and those





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LUCY HAWTHORNE

you can buy, head home, and lay out on your fanciest plate and be living large for little more than a few dollars. We don't really need to outsource that service to the restaurant anymore.

At Costa Blanca, that Serrano and Manchego is served with Basque olives, tangerine oil, garlic bread, and red wine reduction, simple but thoughtful touches that turn simplicity into a loving little luxury worthy of your 11 bucks. Other dishes go further into the imaginative, with small plates that could easily be blown up a bit and treated like entrees. Depending on your appetites, a single menu item could serve a light eater just fine, for little more than what an appetizer costs at a traditional restaurant.

Then again, the real fun of tapas is the mix and match, and that's what this place does with great aplomb. Vegetable eaters will find much to love in the big, buttery, seared King Oyster mushrooms snuggled up to fire-engine-red citron peppers. More citrus aioli and citron oil brighten things up further, like flower aroma hanging in the air after a soil-stirring rain.

But the star of the show here is supposed to be seafood, and they don't hold back with fishy things, like a recent dish of fideos, a tangle of Pappardelle folded around head-on prawns, meaty octopus, pops of bright-red pepper, and the fragrance of fresh basil. It's finished with good fresh Parmesan, making it as Italian as it is Spanish, and something any pasta lover will adore.

Fried calamari are fat fingers of squid cut lengthwise instead of those frustrating little rings, coated in crunchy polenta, and when dipped in thick citrus aioli they go down like French fries. More than one order is advisable.

Pretty pink red snapper is served in a colorful stack, interspersed with micro greens and rounds of chorizo from Iberico hogs, the acorn-fed, free-range product that makes pork worth its weight in gold. The slick of

saffron aioli that anchors it is paint-chip vibrant and alive with a deep, spicy aroma.

Keeping the menu balanced are meaty options like lollipop-sized lamb chops banked up against gumballs of baby potatoes and bright sherry-glazed Brussels sprouts, or porky lechon tossed with artichokes and saffron rice.

Occasionally, seasonings veer off course, with citrus notes sometimes overtaking the table, and the redundancy of certain ingredients like sherry glaze and saffron blurring the otherwise inspired menu. Take time to order carefully to avoid those pitfalls and you should be fine. Save room for dessert: The kitchen does impressive things with churros and key lime pie.

Of course, the birth of tapas has drinking to thank for its parentage, and Costa Blanca has not let that important aspect of the menu falter. There's a full bar, and barrel-aged cocktails like a Manhattan with Mezcal bitters are interesting enough to inspire a two-cocktail Tuesday dinner. But if you happen to be a wine drinker, even more fun awaits.

Costa Blanca has gotten hip to Txakoli, the hard-to-pronounce but very easy-to-drink white wine from Spain's Basque region. Google it in videos and you'll see guys pouring it from a great distance above the glass, a traditional way to aerate the wine and add a bit of drama to wine time. These wines are bone-dry, super acidic, a little effervescent, and low in alcohol, making them the ideal thing for long drinking and eating sessions. In Spain, you'd wander into "pintxo" bar (Basque country's answer to the tapas bar) after pintxo bar until you were sated and happily drunk. It could easily take all day.

Since we are very far away from Basque country, and we don't live life quite so well as all of that, head to Costa Blanca for a nicely presented approximation of the way they do it in Spain. They won't even mind if you can't pronounce Txakoli or Alicante. **CP**

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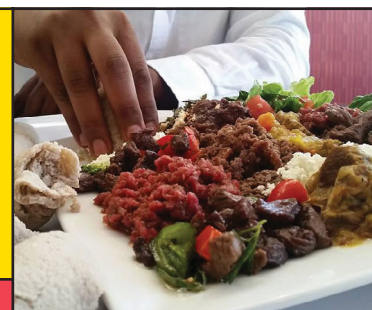
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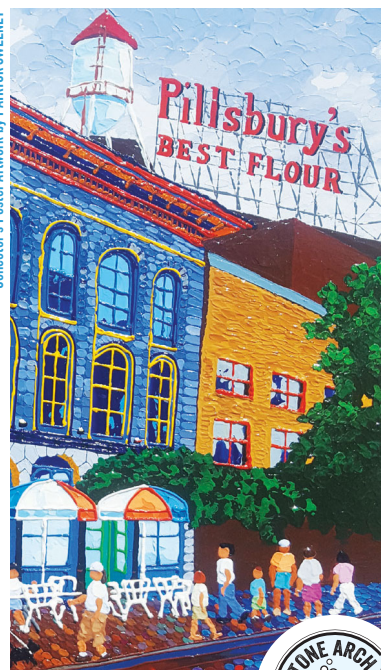
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"It just says A-T-M. The lights flicker so it's just A-T. This is where you get robbed AT. Put the wrong PIN in, it still goes through. The machine asks you for money." His family is also a big subject in his act. "My older brother is a salsa instructor," he says. "He's smooth. He speaks Spanish with an Italian accent. My mom said when he came out there was no pushing, he just slid right out." Caamano also hosts the web series *What's Good in Your Hood*,

which features the best neighborhood eateries from around the country. 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

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GUYS WE F@#KED

THE WOMAN'S CLUB OF MINNEAPOLIS

"We just received a tweet the other day from a teenage boy saying that his mom says that our podcast is 'the devil's work.' So that's the latest misconception," says Krystyna Hutchinson, co-host of the insanely popular *Guys We F@#ked*. The podcast makes iTunes' top downloads weekly thanks to its hilarious hodgepodge of sex-related stories. Hutchinson, along with fellow co-host Corinne Fisher, started with the idea of interviewing guys they had been in relationships with (or just fucked, as the title subtly alludes to). However, over time it has transformed into an anti-slut-shaming platform where they interview comedians about topics ranging from traumatic issues like rape and molestation to more ridiculous things, like how it is possible to get the handle of a razor stuck up your own butt. This week, the duo brings their live show to the Woman's Club of Minneapolis. Composed of audience segments, video, and standup comedy, the evening has a different vibe every night. Fisher loves to see the connections made between the fans. "My favorite part of the live shows is when listeners make friends with other listeners, and when people tell me we were their first comedy show and they are then inspired to see more live comedy." 18+. 7 p.m. \$25. 410 Oak Grove St., Minneapolis; 612-813-5300. **—PATRICK STRAIT**

COMEDY

MICHELLE WOLF

ACME COMEDY CO.

In college, comedian Michelle Wolf studied kinesiology, which makes her the

second comedian City Pages has spoken to with that course of study. The other was the Twin Cities' own Cy Amundson. "There's not very many of us," Wolf says. "No one really knows what it is." It's the study of body movement, basically, but when Wolf graduated, she wound up on Wall Street working for Bear Stearns. After attending a taping of *Saturday Night Live*, she wondered how the cast got to where they were. "I Googled them and saw that most of them started in improv, so I took an improv class." That's all it took. She worked on Wall Street by day, and did comedy by night. But unlike another famous comic who once worked in high finance, Paul Mecurio, Wolf didn't keep her performing a secret. "I was very open about it and everyone knew what I was doing," Wolf is also a contributor to *The Daily Show with Trevor Noah*. "I don't do a ton of political stuff onstage," she says. "The jokes I have that are political are probably there because I spend most of my time during the day looking at and writing and talking about politics." Doing standup is a nice change of pace. "It's a really nice release to be able to do standup at night when you've been working on politics all day and making that funny. You can make a joke about anything you want." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

BARHOPPING

THIRSTY THURSDAY

STANLEY'S NORTHEAST BAR ROOM

Thirsty Thursdays returns this week to encourage you to drink for dogs. This event, hosted by Secondhand Hounds, invites animal lovers to enjoy a pint for a good cause. Meet with pups available for adoption, and learn more about volunteering. This event will travel to local breweries during the summer and into fall. Locations include Bent Brewstillery (June 15), Summit Brewing Co. (June 22), and Sisyphus Brewing (July 6). A portion of the proceeds from each event will benefit the organization,

CONTINUED ON PAGE 24 ►

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POKEY LAFARGE
W/ LILLIE MAE
FIRST AVENUE \$15/\$18 / 7PM DOORS / 18+

MON JUL 03
GO 96.3 PRESENTS
MIKE SNOW
W/ KLANGSTOF
FIRST AVENUE \$25 / 7:30PM DOORS / 18+

UP NEXT FIRST AVENUE MAINROOM

CITY PAGES PRESENTS
JUN 02
RODRIGO Y GABRIELA:
TENTH ANNIVERSARY TOUR
WITH RYAN SHERIDAN

JUN 09
FOREVER YOUNG PROM
90S AND 00S DANCE MUSIC
YOU FORGOT YOU LOVED

89.3 THE CURRENT PRESENTS
JUN 10
LET'S GO CRAZY IV
FT. DJ JAKE RUDH (TRANSMISSION)
PROCEEDS GO TO HARVEST NETWORK OF SCHOOLS

89.3 THE CURRENT AND CITY PAGES PRESENT
JUN 15
POKEY LAFARGE
WITH LILLIE MAE

FIRST AVENUE, SMIRNOFF, 89.3 THE CURRENT,
AND SWEETPEA & BLOWTORCH PRESENT
JUN 23
GROWN & SEXY PRIDE VII
FT. ANTIC STUDIOS, SWEETPEA
AND DJ SHANNON BLOWTORCH
W/ MICA MAY, DYKES DO DRAG,
LADIES OF LA FEMME, DRAGGED OUT,
THE VIGILANTE COLLECTIVE, DEVIANCE,
BRKFST, SISTERS OF PERPETUAL INDULGENCE

JUN 24
FLIP PHONE: XXL PRIDE
FT. VALENTINA AND MAX

GO 96.3 PRESENTS
JUN 29
GO SHOW FT. MISTERWIVES:
BAND CAMP TOUR
WITH THE GREETING COMMITTEE
HOSTED BY MILES THE DJ

JUN 30
MORE DRAKE NITE
FT. DJ BACH, DJ GREENERY, ☁️(CLOUD)

GO 96.3 PRESENTS
JUL 03
MIKE SNOW
WITH KLANGSTOF

JUL 08
POPTONE
(DANIEL ASH, KEVIN HASKINS, DIVA DOMPE)
PERFORMING MUSIC FROM
BAUHAUS/TONES ON TAIL/LOVE AND ROCKETS
WITH DJ JAKE RUDH (TRANSMISSION)

JUL 13
ESPN X GAMES AT FIRST AVENUE
FT. PROF AND
AESOP ROCK WITH ROB SONIC
WITH deM atlas

JUL 14
NICOLAS JAAR LIVE

JUL 19
SUBLIME WITH ROME

JUL 21
ANDREW BIRD
WITH GOULDEN BALLS

JUL 29
MIKE STUD

AUG 02
JAMES VINCENT MCMORROW

89.3 THE CURRENT PRESENTS
AUG 04
THE SUBURBS
'HEY MUSE!' RECORD RELEASE SHOW
AND 40TH ANNIVERSARY CELEBRATION
WITH RYAN AND PONY,
DJ JAKE RUDH (TRANSMISSION)

89.3 THE CURRENT PRESENTS
AUG 06
SYLVAN ESSO
WITH FLOCK OF DIMES

AUG 10
TAKING BACK SUNDAY
WITH EVERY TIME I DIE, ALL GET OUT

AUG 15
SHAKEY GRAVES
WITH DAVID RAMIREZ

AUG 22
SIMPLE PLAN
'NO PADS, NO HELMETS... JUST BALLS'
15TH ANNIVERSARY TOUR
WITH SET IT OFF, PATENT PENDING

FIRST AVENUE AND JAM PRESENT
AUG 29
MIDNIGHT OIL
THE GREAT CIRCLE TOUR

SEP 13
X
40TH ANNIVERSARY TOUR

SEP 17
THUNDERCAT

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ALSO AT FIRST AVENUE

SEP 19
DEAD CROSS

SEP 21
THE AFGHAN WHIGS
W/ HAR MAR SUPERSTAR

SEP 26
REVEREND HORTON HEAT, FISHBONE AND STRUNG OUT
W/ LOS KUNG FU MONKEYS

SEP 29
JUDAH & THE LION
GOING TO MARS TOUR
W/ THE ACADEMIC

OCT 01
FUTURE ISLANDS

OCT 20
RON POPE
W/ AGES AND AGES,
THE HEART OF

OCT 26
HAMILTON LEITHAUSER
W/ COURTNEY MARIE ANDREWS

NOV 03
REAL ESTATE
W/ LUCY DACUS

NOV 08
CRYSTAL CASTLES

DEC 01
MOGWAI

UP NEXT 7TH ST ENTRY

HOOPS
W/ PARTS
THURSDAY, JUNE 1

HECKADECEMAL,
GODS DRUGS, DATA NIGHT,
ROUGH ANDERSON
W/ VISUALS BY MACH FOX
FRIDAY, JUNE 2

THE DAMES
TWIN CITIES REUNION SHOW
W/ WOLF BLOOD, IRE WOLVES
SATURDAY, JUNE 3

THE FEDERALES,
KACY & CLAYTON,
AND JACK KLATT
SUNDAY, JUNE 4

DIET CIG
W/ SPORTS
MONDAY, JUNE 5

GANG OF YOUTHS
W/ DICHOTOMY
TUESDAY, JUNE 6

DAY WAVE
W/ BLONDER, NOAXL
WEDNESDAY, JUNE 7

CANDID KID
'BLUSH' RELEASE PARTY
W/ WINGMAN, JENNIE LAWLESS
THURSDAY, JUNE 8

UP NEXT TURF CLUB

HA HA TONKA
W/ TRAPPER SCHOEPP
WEDNESDAY, MAY 31

ANAIIS MITCHELL
W/ FRANCES LUKE ACCORD
THURSDAY, JUNE 1

STEEPLEJACK
REUNION SHOW
W/ LEE FAMILY CURSE, RINGOUT!
FRIDAY, JUNE 2

THE 19TH ANNUAL
GRAND YOUNG DAY
SATURDAY, JUNE 3

BEN NICHOLS
(OF LUCERO)
W/ MOLLY MAHER
SUNDAY, JUNE 4

FRANKIE LEE & FRIENDS
IN THE CLOWN LOUNGE
MONDAY, JUNE 5

BLACK PUSSY
W/ BLINDS, BUFFALO FUZZ
WEDNESDAY, JUNE 7

ACTUAL WOLF
W/ FAREWELL MILWAUKEE
THURSDAY, JUNE 8

MAGGIE KOERNER
W/ AIRLANDS
FRIDAY, JUNE 9

TIM KASHER
(OF CURSIVE AND THE GOOD LIFE)
W/ JOHN BRADLEY, CAMPDGZZ
SATURDAY, JUNE 10

UP NEXT PALACE THEATRE



JUN 10
OLD CROW MEDICINE SHOW
PERFORMING 'BLONDE ON BLONDE'

JUN 17
AT THE DRIVE IN
W/ LE BUTCHERETTES

JUL 16
ALL TIME LOW
YOUNG RENEGADES TOUR
W/ SWMRS, WATERPARKS, THE WRECKS

JUL 26
SOCIAL DISTORTION
W/ JADE JACKSON

AUG 03
GARY CLARK JR.

AUG 05
BRYAN FERRY
W/ JUDITH OWEN

AUG 15
BELLE AND SEBASTIAN
W/ JULIEN BAKER

AUG 17
BECK

SEP 07
CONOR OBERST
W/ PHEOBE BRIDGERS

SEP 16
SPOON
W/ TWIN PEAKS

SEP 28
BROKEN SOCIAL SCENE
"HUG OF THUNDER TOUR 2017"
W/ FRIGHTENED RABBIT

OCT 01
FLEET FOXES

UP NEXT OTHER VENUES

COM TRUISE
AND CLARK
FINE LINE
SUNDAY, JUNE 4

CLOUD CULT
NORTHROP
FRIDAY, JUNE 9

TUXEDO (JAKE ONE &
MAYER HAWTHORNE)
W/ KING OTTO
FINE LINE
MONDAY, JUNE 12

JAMESTOWN REVIVAL
W/ COLTER WALL,
HOPE COUNTRY
FINE LINE
WEDNESDAY, JUNE 14

FREDDIE GIBBS
"YOU ONLY LIVE TWICE TOUR"
W/ JON CONNOR, MAC IRV
FINE LINE
FRIDAY, JUNE 23

STRFKR
W/ REPTALIENS
FINE LINE
MONDAY, JUNE 26

DIRTY HEADS AND SOJA
W/ THE GREEN, RDGLDRN
CABOOZE OUTDOOR PLAZA
SATURDAY, JULY 1

HIPPO CAMPUS W/ POLICA
W/ LOW, REMO DRIVE, J.S. ONDARA
BAYFRONT PARK (DULUTH, MN)
SATURDAY, JULY 8

MICHELLE BRANCH
THE HOPELESS ROMANTIC TOUR
FINE LINE
SATURDAY, JULY 8

MURA MASA
W/ KUCKA
FINE LINE
TUESDAY, JULY 25

BOB SCHNEIDER
W/ TRAVIS LINVILLE
FINE LINE
SATURDAY, JULY 29

MICHAEL FRANTI
& SPEARHEAD
"LOVE OUT LOUD TOUR 2017"
CABOOZE OUTDOOR PLAZA
FRIDAY, AUGUST 18

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- SAT // JUNE 3**
MOREL FESTIVAL
The Hook and Ladder
Theater, Minneapolis
- SUN // JUNE 4**
GRAND OLD DAY
Grand Avenue, St. Paul
- FRI // JUNE 16**
**NORTH STAR
BICYCLE FESTIVAL**
Uptown, Minneapolis
- FRI-SUN // JUNE 16-18**
**STONE ARCH
FESTIVAL**
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A-LIST



Gary Arndt
frames the world.

GARY ARNDT, BANFF NATIONAL PARK 2014

CONTINUED FROM THURSDAY ►

which offers adoption services, pup fostering, and pet-visit programs to assisted living facilities. 4 to 7 p.m. Free. 2500 University Ave. NE, Minneapolis; 612-788-2529. —JESSICA ARMBRUSTER

ART/GALLERY

EVERYTHING EVERYWHERE: PHOTOGRAPHY BY GARY ARNDT

TRACK 29 GALLERY

In 2007, Minneapolis-based entrepreneur Gary Arndt sold his house and embarked on what he thought would be a year of travel for pleasure. Ten years later, he's still jet-setting—and making a living doing so. The self-taught, award-winning shutterbug with 197k Instagram followers has captured awe-inspiring photographs of wildlife, landscapes, and people across 190 countries and territories and 320 UNESCO World Heritage sites. Arndt uses minimal editing—light, color correction, sharpening—to allow the world's natural beauty to shine. Be it a polar bear mother with her cubs in Churchill, Manitoba, or a camel in a sandstorm in Danakil Depression in Ethiopia, his images evoke the wonder and mystery of far-flung destinations. This Thursday, he brings upward of 45 images of his adventures to Track 29 Gallery with hopes of inspiring viewers to travel internationally. The exhibition shares the same title as his website, Everything Everywhere, which was named one of the Top 25 Blogs by Time magazine in 2010. The opening reception includes hors d'oeuvres, drinks, and music by Connie Evingson from 5 to 9 p.m. Thursday, June 1. Free. 2841 Bryant Ave. S., Minneapolis. **Through September 30** —ERICA RIVERA

FRIDAY 6.2

THEATER

THE CINEMA IN FILM

TRYLON MICROCINEMA

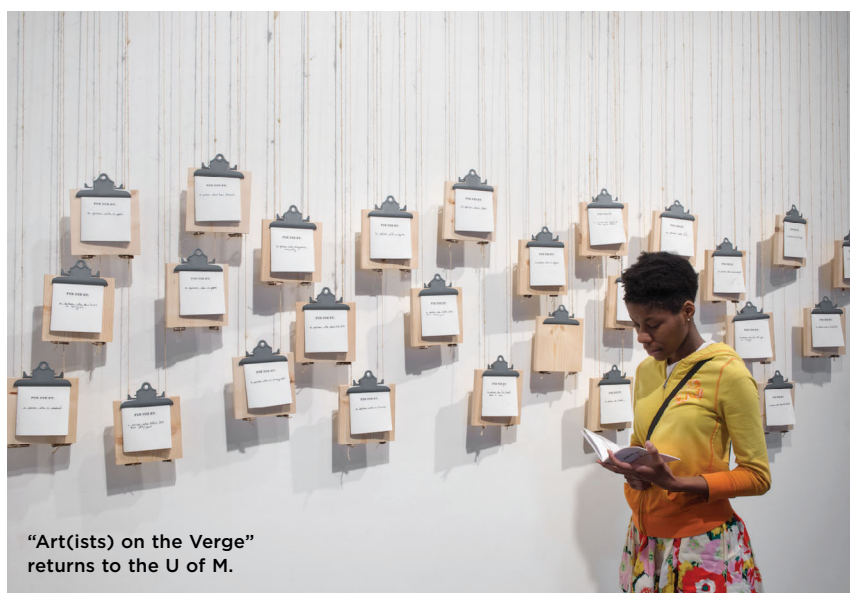
Demonstrating the enduring appeal of movie theaters, the intimate local screening room known as the Trylon microcinema has thrived for eight years on electrifyingly eclectic programming that unifies celebrated standards, cult classics, and world-spanning works under insightfully derived themes. This summer the theater will undergo a major renovation intended to double the seating capacity and redesign the lobby and marquee. Bookending the construction, the Trylon will also use these changes as an opportunity to present the Cinema in Film, a new series spotlighting how movie theaters have been depicted on the big screen. Prior to the renovation, from June 2-13, the Trylon will be showing *Cinema Paradiso* (1988), *Matinee* (1993), *The Blob* (1958), and *Kings of the Road* (1976). Following the two-month closure, the newly spruced-up Trylon will reopen and the series will resume August 20-29 with *The Spirit of the Beehive* (1973), *The Purple Rose of Cairo* (1985), and *The Long Day Closes* (1992). \$8. Visit trylon.org/series/171 for a complete list of dates and showtimes. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **June and August** —BRAD RICHASON

THEATER

ARCADIA

AMES CENTER

When the last production of Chameleon Theatre Circle's 19th season, Tom Stoppard's *Arcadia*, opens at the Ames Center, there's bound to be a sense of finality hanging over the proceedings. Prompted by a dispute over a planned



"Art(ists) on the Verge" returns to the U of M.

ERIC F. AVERY, '67 SIMPLE OPERATIONS,' PHOTO BY RIK SFERRA

staging of *Caucasian-Aggressive Pandas and Other Mulatto Tales* by Duck Washington, Chameleon will be splitting from its longtime home next season. (The controversy mostly came down to the racially charged term used in the title.) *Arcadia* will certainly reflect the upcoming change — and not only because Washington serves as director. With its ambitious narrative spanning 200 years, *Arcadia* represents Stoppard at his most engaging, dissecting layers of time to demonstrate how the past gives shape to the present, often through speculative misperceptions. *Arcadia* is not merely an intellectual exercise, however, as emotional parallels connect former and current occupants of a country home in England. At the nexus of these characters (including a 19th-century tutor, his inquisitive female student, and two present-day academics researching the home's curious history) is a desire for knowledge and experience conveyed via the accomplished quartet of Mackenzie Diggins, Phillip D. Henry, Ariel Leaf, and Andy Browers. Intellectually compelling and emotionally stirring, *Arcadia* offers one last work of exceptional theater at the Ames before Chameleon undergoes its next transformation. 7:30 p.m. Thursdays through Saturdays, plus Monday, June 5; 2 p.m. Sundays. \$19-\$22. 12600 Nicollet Ave. S., Burnsville; 800-982-2787.

Through June 11 —BRAD RICHASON

SATURDAY 6.3

ART/GALLERY

ART(ISTS) ON THE VERGE 8

KATHERINE E. NASH GALLERY

Art, technology, and digital culture intertwine in the ninth iteration of Art(ists) on the Verge, a program that pairs emerging artists with mentors to create innovative and interactive projects. Put together by Northern

Lights.mn, and funded by the Jerome Foundation, the series has offered intriguing results, with juxtapositions and discoveries of what art can be in the 21st century, and how we can use art and technology to forge new connections. The fellows this year—Kelsey Bosch, Jess Hirsch, Dylan Redford, Fue Yang, and Sarita Zaleha—have been developing thoughts on these concepts for months, and will now present their work at the University of Minnesota. There will be an opening reception from 7 to 11 p.m. Saturday, June 3, and an artists' talk at 2 p.m. on Saturday, July 8. Free. 405 21st Ave. S., Regis Center for Art, Minneapolis; 612-624-6518.

Through July 15 —SHEILA REGAN

ART/GALLERY

BRIGHT SIDE

GAMUT GALLERY

Over the past five years, Gamut Gallery has showcased work from over 400 artists. They have featured intricate glass art, off-hour pieces by tattoo artists, a David Bowie tribute, and a sophisticated celebration of Barbie. Their b-day show will host a variety of works from the likes of Laura Bennett, John Foster, Hilary Greenstein, Barret Lee, Derek Meier, and Erin Nistler. This is a gallery that knows how to throw a good party: The opening reception on Saturday, June 3, from 3 to 7 p.m. will include live music from Bleak Roses. The closing reception from 7 to 11 p.m. Friday, June 9, will feature live music from Savage Aural Hotbed, Hydrah, and KPT. Free; \$5 admission for the opening reception; \$10 tickets for the closing reception. 717 S. 10th St., Minneapolis; 612-367-4327.

Through June 9 —JESSICA ARMBRUSTER

CONTINUED ON PAGE 26 ►

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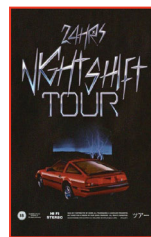
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**A GREAT DAY
TO BE DOPE**
MAY 31



M4 MANAGEMENT PRESENTS
TARXAN
W/ MR NEWZ,
DOM MILLI,
& JAYY SOLO
JUNE 2



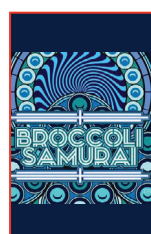
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**MORBID
ANGEL**
W/ SUFFOCATION,
REVOCATION &
WITHERED
JUNE 4



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NIGHTSHIFT TOUR
JUNE 6



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JUNE 8



**BROCCOLI
SAMURI**
W/ SPECIAL GUEST
DEPOI
JUNE 9



**BUCKFEST
'17!**
FEAT. DEM ATLAS,
PSYNUM, & MORE!
JUNE 10



**TAB
BENOIT**
AUGUST 17

UPCOMING

- 6/11 LEOPRESENTS.COM **Miss May I** W/ UPON A BURNING BODY
6/16 LEOPRESENTS.COM **Tigers Jaw** W/ SAINTSENECA, & SMIDLEY
6/17 **Summer Smokeout** FEAT. BLUE FELIX, DEAD HORSE TRAUMA, ANTISTAR, & MORE!
6/23 CABOOZE & LN PRESENT **Aaron Watson** W/ ZANE WILLIAMS
6/29 **iLLism - Generation iLL - The Shed!** W/ JAY HOLLYWOOD & MORE!
6/30 **The Belfast Cowboys!** W/ SPECIAL GUEST TBA
7/1 .. CABOOZE & FIRST AVE PRESENT **Dirty Heads & Soja** W/ THE GREEN, & RDGLDRN PLAZA SHOW!
7/2 .. CABOOZE & GO 96.3 PRESENT **GO FEST '17** FEAT. BLEACHERS, MUTEMATH, & MORE! PLAZA SHOW!
7/15-16 CABOOZE & RIDEMN PRESENT **X Games - Ride Block Party!** PLAZA SHOW!
W/ LIVE STUNTS, MUSIC, VENDORS & MORE!
7/23 **Cowboy Mouth!** W/ SPECIAL GUEST TBA
8/3 **Cody Johnson** W/ HITCHVILLE
8/5 CABOOZE & MID AMERICA PRESENT **Guitar Legend Dick Dale!**
8/19 FAT TIRE PRESENTS **Tour De Fat** feat. THE RECORD COMPANY
W/ BEATS, BEER & BEMUSEMENT PLAZA SHOW!

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND

A-LIST

FESTIVAL

MINNE-MILE NIGHT MARKET

JUNKET: TOSSED & FOUND

Now in its third year, the Minne-Mile Night Market is an outdoor community festival in the Longfellow neighborhood. There will be lots of things to try and discover, including food, works by local artists, and family fun. Fill your belly with eats from Dulceria Bakery, vegan food specialists Root To Rise Kitchen, and the Falafel King food truck. Wash it all down with beer, wine, and cocktails by Red River Kitchen, City House, Republic, and Seven Corners. Shop from makers and vintage collectors selling jewelry, clothing, candles, and more. Enjoy festivities while you can; the bi-annual event won't return until fall. 5 to 10 p.m. Free. 4047 Minnehaha Ave., Minneapolis; 612-293-6863. —JESSICA ARMBRUSTER



LARISA LODEN

CONTINUED FROM SATURDAY ►

FESTIVAL

FROGTOWN BACKYARD CELEBRATION

FROGTOWN FARM PARK

This casual afternoon festival in Frogtown is all about living green. During festivities, revelers can pick up free plants and learn gardening tips on how to keep them alive. Bring a soil sample from your yard for a free contaminant and quality analysis. In the Hmong village, guests will be invited to sample food and take in cooking demonstrations. Family-friendly activities and freebies round out the gathering. 11 a.m. to 2 p.m. Free. 941 Lafond Ave., St. Paul; 651-600-3414. —JESSICA ARMBRUSTER

FESTIVAL/FOOD

MOREL FEST 2017

THE HOOK AND LADDER
THEATER & LOUNGE

Wild mushrooms and music may not be considered to be a classic pairing, but Longfellow venue Hook and Ladder is looking to change that. This Saturday, butter-fried morel mushrooms — a highly coveted variety of 'shroom — will be served on saltines for concert-goers to try. Wash it down with Indeed beer, and settle in for an all-day lineup of live music. Tunes will be provided both indoors and outdoors, with folk rockers Romantica, roots-rock group King of the Tramps, Molly Maher & her Disbelievers, and others taking the stage. Once the sun sets, stay for an after-party where gypsy-jazz quartet the Gentlemen's Anti-Temperance League will host a CD-release party.

Morel Fest is a two-day event, with Saturday's snack-driven concept following a chef-driven Friday night feast. It's a weekend-long showcase for the locally foraged fungus. 2 p.m. to close. \$10 suggested donation (21+ wristbands cost \$5). For tickets and info on Friday night's \$80 feast, visit www.ticketfly.com. 3010 Minnehaha Ave., Minneapolis. —LOREN GREEN

ART/PARTY

ART & RESISTANCE II

PUBLIC FUCTIONARY

Back in March, artist and activist Ryan Stopera put together an evening of art and resistance at Third Place Gallery. The event featured works by artists pushing for change, and a panel discussion on how activism and artistic lives often intertwine. Now, Stopera is teaming up with Public Functionary for a second installment. Art & Resistance II is led by artists from Black Lives Matter and other movements. The day starts with workshops on reparations and shaping narrative and voice. At 2 p.m., get deep into discussions of how poetry, spoken word, and music can be tools for change. In the evening, a panel talk will feature movers and shakers, including artist and Ward 5 Minneapolis City Council candidate Jeremiah Bey, filmmaker E.G. Bailey, photographer and singer Sarah White, and dancer and organizer Maryanne Sergio Quiroz. They'll be chatting, along with moderator Mica May Grimm, about how to create and maintain resistance. Stick around afterward for a community cook-out and tunes from DJ Michel Be and Mica May. A



Lyndale Avenue turns into a stage, sidewalk, and playground.

BOB DIXON

mixed-media photo exhibit, created by Stopera and Jared Tuttle, will also be on display. Noon to 11 p.m. Free. 1400 12th Ave. NE, Minneapolis; 612-978-5566. —SHEILA REGAN

SUNDAY 6.4

BARHOPPING/FESTIVAL

SOCIABLE SUMMER: THROWBACK FEST

SOCIABLE CIDER WERKS

There's no reason to wait for the fall harvest to start thinking about cider. Sunday is the first of three Throwback Fests scheduled for Sociable Cider Werks' spacious parking lot this summer. During the day, cover bands will be taking the stage, recreating classic tunes from iconic artists such as Elvis Presley, Tom Petty and the Heartbreakers, Johnny Cash, and Prince. Food trucks include eats from Red River Kitchen, Butcher Salt, Anchor Fish & Chips, and Potter's Pasties. Minneapolis makers will be selling their wares, and attendance is free, with a minor charge for a drinking wristband. All-you-can-eat-and-drink VIP packages are also available from the cidery, with early wristband purchases scoring you a free pint. All ages. 2 to 9 p.m. Free; \$5 drinking wristband; \$40 VIP package. 1500 Fillmore St. NE, Minneapolis; 612-758-0105. —LOREN GREEN

FESTIVAL

GRAND OLD DAY

GRAND AVENUE

This Sunday, St. Paul will host one of its biggest festivals of the year. Things kick off early, as the parade makes its way along Grand Avenue at the wee hour of 9:30 a.m. If you'd rather sleep in, there will be plenty to see and do into the afternoon. Over 100 food booths will

be set up on the sidewalks, offering ice cream, fried treats, meats on sticks, and more. Take some time relaxing in the sun at a beer garden, and listen to music from local groups such as Orange Whip, White Iron Band, Charlie Parr, and 4onthefloor. Family-friendly happenings include a petting zoo and face painting. Foodies will want to visit the artisan market, and other things to discover include sports-related activities and street yoga sessions. Check grandave.com/grand-old-day for full lineup and schedule. 8 a.m. to 7 p.m. Free; music/beer garden wristbands are \$6-\$8. Grand Avenue, from Dale to Fairview, St. Paul. —JESSICA ARMBRUSTER

FESTIVAL

OPEN STREETS MINNEAPOLIS

LYNDALE AVENUE SOUTH

Each summer Open Streets Minneapolis closes main drags throughout the city to cars, encouraging foot and pedal traffic instead. As folks make their way up and down the streets, they'll discover a variety of pop-up happenings, including sunrise yoga sessions, mini skate parks, bands on wheels, shops with fresh lemonade, and chalk art for kids. This Sunday, Open Streets will take over Lyndale Avenue in south Minneapolis. Over the next few months, they'll continue to make their way through the city, with downtown closing off Washington and North First Avenue (Sunday, June 11), Lake and Minnehaha (Sunday, July 23), in Northeast (Sunday, August 6), along Franklin Avenue (Sunday, August 27), on West Broadway (Saturday, September 9), and down south Nicollet (Sunday, September 24). For maps and more info, visit www.openstreetsmpls.org. Lyndale Avenue, from 22nd Street to 54th Street, Minneapolis. Through September 24 —JESSICA ARMBRUSTER

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JUMP SHIP

Pirates of the Caribbean: Dead Men Tell No Tales, live men make bad sequels

Even Jack Sparrow seems bored by the experience.



COURTESY OF DISNEY

BY TONY LIBERA

What can be said about *Pirates of the Caribbean: Dead Men Tell No Tales* that hasn't already been said about the four *Pirates of the Caribbean* movies before it? There are cursed seamen, a quest to end said curse, and a whole lot of swashbuckling goofballery. In essence, *Dead Men* is a basic replica of its predecessors—and as is the case with frequent copying, there is significant generation loss.

In the fifth installment of the blockbuster movie franchise based on a theme park ride, Henry Turner (Brenton Thwaites), the son of Will Turner (Orlando Bloom), sets out to break the curse placed on his father in the third movie, *At World's End*. Despite his dad's warnings, Henry seeks out Jack Sparrow

(Johnny Depp) so they can team up and find the Trident of Poseidon, a magical weapon that grants power over the seas and can put an end to the elder Turner's curse.

As absurdly good luck would have it, Henry's journey runs him right into another person looking for the Trident, a female horologist by the name of Carina Smyth (Kaya Scodelario), who happens to be the only person who can read the map revealing the mythical weapon's location. As bad luck would have it, Henry finds Jack at the precise time a villainous gang of ghouls escapes the Bermuda Triangle with the express purpose of murdering Jack.

Henry and Carina become stand-ins for Will Turner and Elizabeth Swann (Keira Knightley), serving less as fleshed-out characters and more as generic means for

Jack to bumble into mystical shenanigans. The filmmakers do attempt a first-act feminist subplot to give Carina some depth, but it's ultimately abandoned in favor of perhaps the most literal display of patriarchy in movie history. Henry remains a nonentity throughout.

What follows is so par for the course that even Jack Sparrow seems bored by the experience. Ghosts are trying to get me again? Whatever. Pass the rum. Once upon a time his adventures were novel, his attitude devil-may-care. Now it just seems apathetic. As Jack stumbles drunkenly from one overdone plot point to the next, he becomes kind of intolerable, and the movie with him.

Of course, not all sequels are bad, not all remakes are soulless, not all franchises are cash grabs—but *Dead Men Tell No Tales* is all three. There is nothing new

PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES

directed by Joachim Rønning and Espen Sandberg
now playing, area theaters

here. And given the amount of money the *Pirates* movies continue to rake in, why would there be? The fourth entry made over \$1 billion worldwide. People of all stripes complain about Hollywood's lack of originality ad nauseam, but in some ways we're as complicit as they are in the rising tide of mediocrity.

That said, you have to wonder how long Disney will keep this up. Jack Sparrow is still the lynchpin in the franchise's success, and surely *Pirates of the Caribbean: The Curse of Jack's Swollen Prostate* will not have the same turnout as its youthful predecessors. **C**



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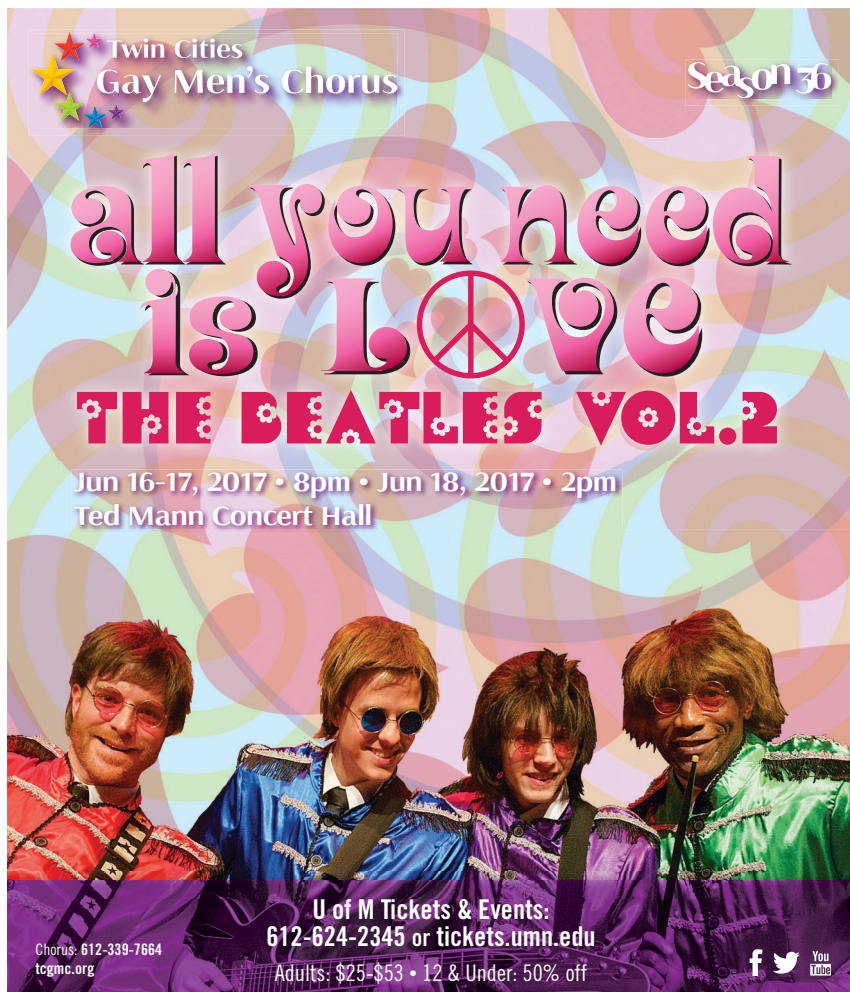
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Pictured: Jim Lichtscheidl,
Leah Anderson and Chris Koza
Photo by: William Clark

MAKING THE BAND

Trademark Theater's debut is in sync



RICK SPAULDING

BY JAY GABLER

“I’m in the band?” Yes, dear boy, you’ve made the cut for Robin Hood’s Merry Men: a five-guy fraternity of bandits who also resemble a boy band, choreography and all.

The Justin Timberlake of this Sherwood Forest is Robin Hood himself (Riley McNutt). Will (Ryan London Levin) could pass for Chris Kirkpatrick. The faithful Friar (Theo Langason) has got to be Joey Fatone, and the quietly sexy John (Paul Rutledge) is the group’s JC Chazez. Everyone loves Alan (Nathan Barlow), so of course that makes him Lance Bass.

They all star in *The Boy & Robin Hood*, the debut production from Trademark Theater. The new company’s logo is a black square bearing the initials “TM,” which also stand for the names of both Tyler Michaels (the company’s artistic director, and the director of *Robin Hood*) and Tyler Mills (the company’s artistic associate, and *Robin Hood* playwright). David Darrow contributes songs to this play, now in its premiere run at the Ritz Theater.

The artists, Michaels explains in a program note, were inspired by the earliest versions of the Robin Hood legend — before the woodsman became enshrined as a selfless warrior fighting for the downtrodden. This darker Robin is a dangerous, sociopathic killer whose twinkling eyes can instantly turn icy.

Unfortunately, in this show that’s something we’re told (mostly in flashbacks narrated by Kendall Anne Thompson’s Marian, now Robin’s disillusioned ex) rather than shown. For the most part, the Robin we see is boisterous yet bland, a father figure to the orphaned boy (Peder Lindell) of the play’s title.

A more dramatic departure comes in the character of the Sheriff, played by Jason A. Rojas as a hapless, fundamentally kind-hearted functionary who only pursues Robin because the king commands it. The real villain is the monstrous Guy of Gisborne (Dan Hopman), a brutal killer who seems to have wandered in from *Game of Thrones*.

The rest of this *Robin Hood* feels less like Westeros than like Shakopee, home of the Minnesota Renaissance Festival.

THE BOY & ROBIN HOOD

The Ritz Theater
345 13th Ave. NE, Minneapolis
612-436-1129; through June 11

An ensemble of garland-wreathed singers deliver folksy ballads and wordless new-age vocalizations while the Merry Men and the king’s men do very deliberate battle: The slow-motion body count is staggering. When one of the Merry Men dies, his fellows share heartfelt memories while the band grooves on, in what Jimmy Fallon might call a “slow jam the eulogy” segment.

Yes, it’s all a little silly, but the script is well-structured and Michaels proves himself a sure-handed storyteller. Nicholas Tranby’s sound design and Mary Shabatura’s lighting conduct the action from town to forest while effectively, if unsuitedly, highlighting the emotional stakes. The production’s comic creativity peaks during a May Day competition among outrageously costumed archers, a sequence that demonstrates what Michaels and Mills can do when they drop the thematic freight that’s just too much for this uneven show to carry. **C+**

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STREET *Style*

WHIRLWIND Stepping out in style despite the weather at Northeast's Art-A-Whirl. **BY ELLEN LAWSON**



ADRIA BARTOS

31, ACCOUNT INSTALLATION SPECIALIST

What are you wearing?

Madewell jacket, Red Wing boots, ASOS jeans and top.

Describe your style:

Simple with classic staples.

What are your favorite art galleries or studios?

I don't have a favorite gallery, but I'm drawn to letterpress art and anything abstract.

Favorite Northeast spot?

Anelace Coffee.



SELAM GEBREMARIAM

26, PROGRAM EVALUATOR/RESEARCHER

What are you wearing?

Forever 21 skirt, clogs from Unique thrift store, cardigan and shirt from Savers.

Describe your style:

Eclectic and thrifted, with patterns.

What are your favorite art galleries or studios?

Intermedia Arts.

Favorite Northeast spot?

Holy Land.



LEVI COLE

29, MRI TECHNOLOGIST

What are you wearing?

Goorin Bros. fedora, ASOS shirt, GAP denim jacket, American Rag pants, Eastland boots.

Describe your style:

I don't have a specific style, I'm just drawn to the texture and silhouette of certain items.

What are your favorite art galleries or studios?

Anything that is photography-focused.

Favorite Northeast spot?

Although it's not technically Northeast, the Stone Arch Bridge is my favorite spot.



MAGDALENA MORA

26, MARKETING AND COMMUNICATIONS SPECIALIST, ILLUSTRATOR

What are you wearing?

American Apparel dress, thrifted jacket, borrowed scarf from my mom.

Describe your style:

Classic and comfortable, usually with a pop of color.

What are your favorite art galleries or studios?

The Soap Factory and the Solar Arts Building.

Favorite Northeast spot?

El Taco Riendo.

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CHASTITY BROWN IS IN A BETTER PLACE

With *Silhouette of Sirens*, the singer-songwriter confronts and conquers heartbreak

BY ERICA RIVERA

Chastity Brown knows heartbreak. You can hear it in her intense moan, in her pleas for a compassionate ear, and throughout *Silhouette of Sirens*, her most intimate, cohesive album yet.

Brown doesn't always write from first-person experience, but her life history informs her unique blend of country, soul, and blues. Her father, a jazz and soul musician from North Carolina, died from pancreatic cancer when she was only seven years old. Her memories of him are few and fragmented: watching *The Price is Right* and eating SpaghettiOs or hearing him sing Fats Domino songs with his band in New Hampshire, where she grew up.

"There are certain aspects of my father that are a mystery," Brown says. "Although he was this incredible musician, he was by no means a good husband."

Brown won't share that part of the story on the record, but it meant she didn't attend her father's funeral and didn't visit his grave until adulthood. She only reconnected with his side of the family six years ago.

Still, the loss is imprinted on her. "Some wounds just don't heal," she says. "Losing him at such an early age will always hurt. It just always fuckin' will. Because of that, I feel more sensitive observing or creating other people's stories."

Brown claims the East Coast "wasn't the primary influence of my childhood." After her mother remarried, the family moved to Union City, Tennessee, a place that "completely informed" her soon-to-emerge musical style. She found kindred spirits in the catalogs of the Staple singers, the Shirelles, the Mississippi Mass Choir, and Dolly Parton.

At 18, Brown was attending seminary school with plans to be a praise and worship leader. It was there that she met her first love—a female classmate. "Obviously, Evangelical Christians are not into same-sex

relationships, but that's what happened," she says. When the relationship was discovered, both girls were kicked out of seminary. "My heart was broken two-fold."

Brown was called "evil" and "the devil," but her mother resisted the insistence of the devout that Brown needed therapy and shouldn't be around children. In the wake of the breakup and her loss of faith, Brown suffered insomnia and panic attacks. She'd sit on the porch, strum her guitar, and sing to herself. "That's kind of where it all started," she says of her musicianship. "Little Miss Broken Heart."

Around 2005, Brown was playing music and living in Knoxville when a friend relocated to Minnesota for graduate school. Brown, 22 years old at the time, decided to tag along. "I had never been up here before. I have a nomad's heart, so it was a perfect scenario," she says. The pair settled in Excelsior, assuming it was a small town close to the city. "No beef with Excelsior, but neither of us fit in there," Brown says. "The 318 Café was the one solace."

Brown continued making music, releasing *Do the Best You Can* in 2007 and *Sankofa* in 2009. By 2010, her songs were played regularly on the Current and she shared

bills with young local darlings like Roma di Luna and Jeremy Messersmith. 2012's *Back-Road Highways* got even more attention, but Brown was unhappy with her label, Creative and Dreams Music Network, which she calls "a joke. It was not a functioning label at all." For *Silhouette of Sirens*, Brown raised her standards. She wanted a label that would keep her album intact, release it internationally, support a tour, and allow her creative freedom on future endeavors. She found that with the locals at Red House Records.

While the new album was informed by relationships—familial, platonic, and romantic—it also responds to the world outside: Black Lives Matter, public murders, and the marginalization of people of color all influenced Brown's songwriting. "I finally, in the last two years, accessed a part of my identity that I wasn't very vocal about," she says. "It has given me this community. If I see a young brother on the street, I feel connected to him. We feel connected to each other because of the climate."

Brown's mother is of Irish heritage and from a big Boston family. "She's never going to understand what it's like for her children to be brown," the singer-songwriter

says. "Even though I'm half-white, it's still not my identity. Since the one-drop rule back in slavery, if you're slightly mixed, then you're just not white, you're black. Or any other type of race in America."

Extensive touring with Ani DiFranco further pushed Brown to voice her feelings about injustice. "Ani has this way of standing in her own integrity," she says. "It made me want to do the same, but not jump on her bandwagon with her social issues and concerns. It made me want to articulate my anger and my concern with how black and brown people are treated."

The expanded social consciousness is evident on "Lies," a track inspired by images of people in the streets following Detroit's financial collapse. "Their retirement was completely gone because the city was bankrupt," Brown says. "I got to thinking about when you put your trust in something that you later realize you shouldn't. And you're fucking pissed off."

Silhouette of Sirens isn't all agony and anger, however. The sultry "Whisper" references dancing in the dark and encourages the listener to get closer, to "whisper in my ear all that you need." "It gives a sense of reprieve," Brown says. "Everybody needs some sexy time. We can cry all we want and be like, 'Oh, woe is me,' and then it's like, 'Okay. I need to be loved up. Right. Now.'"

Silhouette of Sirens is at once raw and sonically expansive, intentionally so. Brown scrapped a first version because recording vocals and instrumentation separately made the album sound too polished. "It wasn't bad, it just wasn't what you get at a live show," she explains. "I'm a live performer. There are certain things that I do vocally live that are really difficult to conjure up in the studio. I needed to be in an environment where my band was playing and I was singing, even if I ended up going back over and correcting vocal parts, the bulk



Chastity Brown

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of it was all live recorded. I needed that type of energy.”

Brown “draws people in as soon as she starts singing,” says longtime friend and fellow musician Alexei Moon Casselle. “There really is no separation between the person she is onstage from the person she is on her front porch. Many performers strive for that level of authenticity but Chastity Brown simply is who she is, comfortable in her skin, and constantly in a state of becoming.”

CRITICS' PICKS

GIRLPOOL

7TH ST. ENTRY, WEDNESDAY 5.31

Last November, the Fader ran a cover story on Girlpool, calling the Los Angeles duo the future of rock. It was a surprising proclamation considering the band's relative obscurity and their sound at the time, an intimate take on indie pop featuring just Cleo Tucker and Harmony Tividad's raw singing along with minimal guitar and bass playing. A few weeks past the release of their tellingly titled sophomore album, *Powerplant*, and the hype makes a lot more sense. Though Tucker and Tividad built a considerable fanbase with their first EP and debut LP, they needed to expand or enliven their sound to keep growing. With *Powerplant*, they did just that, adding grungier riffs, drumming by Miles Wintner, and a wider range of dynamics overall—all of which brings to mind the '90s heyday of bands like the Breeders and Veruca Salt. If Girlpool's potential once seemed limited, they've since smashed through that ceiling. Ian Sweet and Snailmail open. 18+. 7:30. \$16-\$18. 701 First Ave. N., Minneapolis. 612-338-8388. —MICHAEL MADDEN

CHRIS POTTER QUARTET

DAKOTA, WEDNESDAY 5.31

An in-demand sideman for a quarter-century and leader on more than a dozen recordings, tenor saxophonist Chris Potter is also a formidable composer and adept handler of multiple reeds. On his latest album, *The Dreamer Is the Dream*, he pares down the jazz orchestra of *Imaginary Cities*, opting this time for an acoustic quartet with longtime associate Joe Martin on double bass, Cuban-born pianist David Virelles, and young rhythm master Marcus Gilmore on drums. Potter opens the title track, a richly melodic jazz ballad, with deeply expressive ruminations on bass clarinet. “Heart in Hand” juxtaposes his moody, yearning tenor with Virelles' sparkling keys, slowly building in intensity, and “Ilimba” percolates with sizzling African rhythms sparked by the titular thumb piano, later complicated by Gilmore's solo. Then there's “Yasodhara,”

As for the state of her heart and soul now, Brown is in a better place. She's close with her mother and has been with her partner for 11 years. She's not affiliated with a religion but finds spirituality in human connection and in nature. “I don't ascribe to any of the teaching that I was raised with,” she says, “except that loving people makes sense.”

Chastity Brown performs at 8 p.m. Friday, June 2, at the Fitzgerald Theater; 651-290-1200. **CF**

a scintillating 10-minute ride with echoes of Coltrane, Indian undertones, and marvelous revelations that, like all Potter's work, compound the visceral and ethereal. \$30 at 7 p.m. \$20 at 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

BOOSIE BADAZZ

PRIVÉ, FRIDAY 6.1

Hits can be deceiving. See: “Wipe Me Down,” Baton Rouge rapper Boosie Badazz's non-sensical, fun Top 40 breakthrough from 2007, also featuring Webbie and Foxx. While Boosie would call himself “Mr. Wipe Me Down” for the next couple years, he's now beloved as a fiery lyricist of pain and paranoia. After becoming a regional icon, Boosie (then Lil Boosie) headed to the Louisiana State Penitentiary, sentenced to eight years after pleading guilty to drug charges. (He was found not guilty in a separate murder case.) Boosie's musical rebirth started after his early release in 2014 with the mixtape *Life After Deathrow*, which found him swiftly adapting to the present era of street rap. Following a battle with cancer, he had a prolific 2016, and he's now gearing up to release his most ambitious project to date, a double album titled *BooPac*. 21+. 10 p.m. \$40-\$60. 315 First Ave. N., Minneapolis; 612-444-3322. —MICHAEL MADDEN

DIANA KRALL

STATE THEATRE, FRIDAY 6.2

Contemporary jazz diva Diana Krall certainly takes the title of her 15th album to heart. *Turn Up the Quiet*, released earlier this month, is a ringing exercise in hushed, sophisticated, romantic music that speaks loudly to the virtues of muffled intimacy. On *Quiet*, one of the last projects of producer Tommy LiPuma, who worked frequently with Krall and died in March, Krall returns once more to the Great American Songbook. Her whispery voice and evocative piano conspire in aural seduction, and the languid vocal and enticing arrangement on “Sway” could steam up glasses at a dozen paces. Krall's silky charm permeates these tunes, etching the intricate obsessions of

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MUSIC CRITICS' PICKS

love on "Night and Day" while a string section sighs in the background, and growing breathless at the prospect of love in "Isn't It Romantic." Bassist Christian McBride and guitarist Russell Malone add jaunty rhythms to "Blue Skies," and guitarist Marc Ribot and fiddler Stuart Duncan lend a hot club vibe to "I'll See You in My Dreams." 8 p.m. \$66.50-\$129. 805 Hennepin Ave., Minneapolis; 612-339-7007. —RICK MASON

JOAN SHELLEY

BRYANT-LAKE BOWL, FRIDAY 6.2

Louisville singer-songwriter Joan Shelley has been compared to indie-folk critical darlings Sharon Van Etten and Laura Marling, but her music is more particularly old-timey in nature. Shelley is steeped in the history of Americana, and she spent some time in the band Maiden Radio, a trio known for covering traditional songs. Shelley's first widely released solo record was 2014's *Electric Ursa*, and her follow-up, *Over and Even*, included her most popular song, the simply lovely "Stay on My Shore." That song wasn't a sellout move, though, and she's maintained her traditional ways ever since. Her new self-titled album, while produced by Jeff Tweedy, is satisfyingly unfussy. The Wilco leader's expertise can be heard in the layering of songs like "Where I'll Find You" and "The Push and Pull," but the centering of Shelley's evocative voice and words is the most important part of the album's appeal. Jake Xerxes Fussell opens. 7 and 10 p.m. \$12-\$15. 810 W. Lake St., Minneapolis; 612-825-8949. —MICHAEL MADDEN

NORAH JONES

NORTHROP AUDITORIUM, SATURDAY 6.3

After more than a decade following country, blues, rock, and other tangents, Norah Jones last fall returned to the sly, sophisticated jazz-pop sound of her alluring debut, 2002's *Come Away With Me*, except on the new *Day Breaks* her approach is deeper and more nuanced. Her piano skills remain supple, and her sultry, intimate voice has acquired subtle new facets: a tinge of irony that underlines a connection to Billie Holiday and a misty quality that adds an insouciant sense of swing on "It's a Wonderful Time for Love." On "Burn," her voice drifts like smoke in a noir setting elegantly sketched by Wayne Shorter's soprano saxophone, bassist John Patitucci, and drummer Brian Blade. Jones' solid originals mesh nicely with three covers: Horace Silver's "Peace," Ellington's "Fleurette Africaine," and Neil Young's "Don't Be Denied," the last tweaked with autobiographical details. Perhaps most interesting is "Flipside," whose sleek drive rides Dr. Lonnie Smith's organ while Jones looks for personal resolution amid socio-political chaos. 8 p.m. \$58-\$71. 84 Church St. SE, Minneapolis; 612-625-6600. —RICK MASON

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Looking

Why are Grindr guys so mad when I don't want an immediate hookup?

I'm a middle-aged homo trying to figure out Grindr. Is it impolite to go on Grindr if you're not looking for an immediate hookup? I go on Grindr looking to make friends who could, at least potentially, be sex partners, but I like to do the friend thing before the sex. I've had guys call me an asshole because I exchanged messages with them for 20 minutes and then didn't come right over and fuck them. Do they have a point? Does logging into a hookup app like Grindr imply openness to an immediate sexual encounter?

TALKING ONLINE REPULSES SOME OTHERS

Always be up front about your intentions, TORSO. The best way to do that is by creating a profile—on Grindr or elsewhere—that clearly describes what you want and what you're up for. Because good partners (sexual or otherwise) communicate their wants clearly. Adding something like this to your profile should do it: "My preferred form of sexual relationship is the friend-with-benefits situation. I go on Grindr looking to make friends who could, at least potentially, be sex partners, but I like to do the friend thing before the sex."

Grindr is an app designed and marketed to facilitate hookups, but some people have found friends, lovers, and husbands on the app (usually after hooking up first). So being on a hookup app doesn't automatically mean you're looking for "right now," and it certainly doesn't obligate you to fuck every guy you swap messages with.

Your timing could have something to do with guys calling you an asshole. Are you exchanging messages at two in the morning for 20 minutes? Because most guys on Grindr at that hour are seeking immediate sexual encounters. If you're just chatting in the middle of the night, then you're probably wasting someone's time—if, again, you're not being absolutely clear about what you're doing there. Also, TORSO, Grindr is location-based, which means you're going to get a different experience based on where you're using it. Some neighborhoods seem to be filled with messy guys looking for chemsex, bless their hearts. In others, you'll find unwoke twinks who are on Grindr to swap (highly problematic) GIFs of black women pulling faces. And if you're in a rural area,



Dan Savage

it's likely you'll message your full cast of Grindr torsos within a few days.

Think of Grindr as a giant gay bar—most guys are there to hook up, a few just want to hang out and chat, some dudes are really messed up (avoid them), and no one is at their best around closing time.

I'm a married woman whose hot, hung husband is into "beautiful women and pretty boys" (his words—and he means boyish men of legal age, of course). It took a dozen years to get that out of him; it wasn't until I found twink porn on his computer that he came out about his "narrow slice of bisexuality." (Again, his words.) Now that he's out, he's anxious to have a three-way with me and a femme guy. I'm up for it, but the pretty boys we're finding online who are into my husband aren't into me. My husband says he would feel too guilty doing it without me, which means he may not be able to do it at all. I want him to do it. It turns me on to think about. I don't have to be there.

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Let your hot, hung husband find a pretty boy he likes, HUBBY, then ask for the boy's email or phone number or IG handle or whatever, and have a quick back-channel convo with him. Let him know your hot, hung husband (HHH) wants his ass and that you'll be there—but only at the start. Once drinks have been served, the ice has been broken, and a little spit has been swapped (between him and HHH), tell him you'll invent a reason to excuse yourself (your period, bad clams, whatever), leaving him alone with your HHH. At that point, HHH can decide for himself if he wishes to proceed without you but with your blessing (which you can toss over your shoulder on your way out of the room). Good luck!

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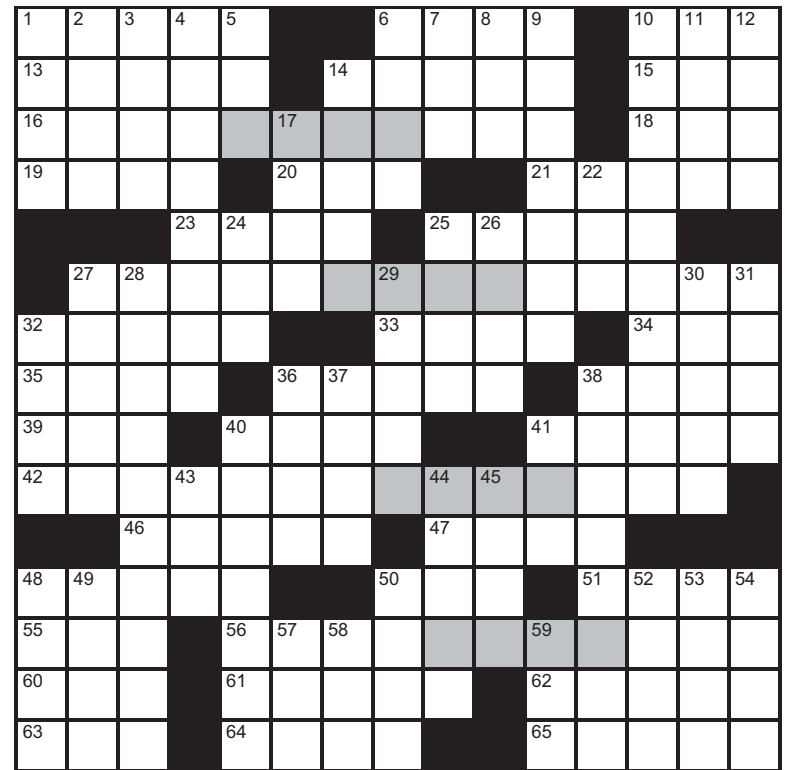
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—DR. F

CROSSWORD



FIDGET SPINNERS

BY BRENDAN EMMETT QUIGLEY

Across

1. Time for growth
6. Leave the coverage area
10. Total shithole
13. Relaxes
14. Wrist bones
15. "Well, well, well"
16. Beef on social media
18. Popular shrub
19. Boy's name in a tongue twister
20. Make the NBA playoffs more interesting, say (what? I'm the only one?)
21. Go against the grain
23. Vietnamese noodle soups
25. Ren ____ (LARPers spot)
27. 19th Amendment topic
32. Burdened (with)
33. Soft ball company?
34. Concealed carry org.
35. Gorge oneself with, briefly
36. "Crazy" singer
38. Three weeks in a van with the band, likely
39. Word of sharing
40. Fill up
41. Hairstylist's creations
42. What something that needs no explanation can do
46. "____: Covenant"
47. Small bit
48. His #2 was retired by the Yankees
50. "Led Zeppelin ____"

51. Milky gem
55. Playwright Ensler
56. "Amen, brother!"
60. Christmastime purchase
61. You are here
62. Hiking spot
63. They loop The Loop
64. Time to act
65. "Arrowsmith" author

Down

1. Emo rocker Wentz
2. Fumbles for words
3. Risk territory
4. Pitchers in the 8th inning, likely
5. Attendance fig.
6. Big number
7. Mine production
8. Big cricket fan on "The Simpsons"
9. Muffin top's location
10. Healthy frying option
11. Quaker's pronoun
12. Pained expression
14. Salad vegetable
17. Poetically black
22. Go wrong
24. Pecker
25. Mobil material
26. Colin Kaepernick's do
27. Roll into a ball
28. They'll make your dogs smell better
29. Contemptuous smile
30. Bad-tempered
31. Contents of some farm share boxes

32. Going places in Manchester?
36. Place to get free wifi and a latte
37. Kind of collar
38. In direct competition
40. Avoided, as an issue
41. Forensic cop show
43. Dogfish Head selection
44. "Here's hoping"
45. "So much ____" ("I agree," on the web)
48. Barcelona big kahuna
49. ____ losers (terrorists, to Trump)
50. Very small
52. Part of the boat above water
53. Q5 maker
54. Subtraction word
57. Consumed
58. Celestial altar
59. Big-eyed raptor

Last Week's Answer



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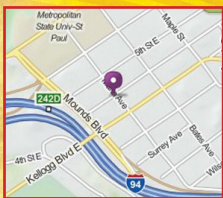
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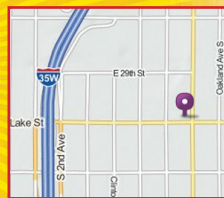
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